

the artemisia

MAGAZINE FOR THE UNIVERSITY OF NEVADA, RENO
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**FIRE
TRAINING**
THIS UNUSUAL CLASS
SETS NEVADA ABLAZE



On the cover: A University of Nevada, Reno Fire Science Academy instructor, left, shows students how to attack a diesel and propane fuel storage industrial fire during the advanced exterior firefighter course in Carlin, Nev. on Thursday, Oct. 19. The FSA facility was built in 1999 and offers various courses including crisis and emergency management and rescue training.

Photo by Kevin Clifford

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a brother's inspiration

Interview and Photos by Kevin Clifford
Transcription by Crista Hecht

casey diskin

Casey Diskin, a senior in the Bachelor of Fine Arts program, has been a painter ever since he was a child. Growing up, he used his talent to improve his skills and grow as an artist. Even though Diskin became successful with his paintings, it wasn't easy along the way. Diskin cannot tell the difference between the colors blue and green. Despite being colorblind to these colors, he pursued his love for art. He now spends 30 to 40 hours a week painting.

Diskin said his motivation for painting came from his brother, Lee. When Lee graduated from college he mocked his brother by sending his college graduation photos to Casey. "Brother Harrison & the Lagomorph" and "G.I. Bro vs. Windsor & Newton," two of Diskin's premiere pieces, were inspired by Lee's teasing.

Diskin's paintings are characterized by distortion and layering that focus on texture and color. From conception to conclusion it takes Diskin an average of 400 hours to complete one painting.



The Artemisia: Where do you get inspiration for your artwork?

Casey Diskin: Well, a lot of it has to do with my life. It has to do with my environment, my family. Oh, greater environment being like suburban America and just breaking down the structural aspects as well as the family structure aspects of suburban American life.

TA: What kind of artist do you consider yourself, because you use various mediums?

CD: I think that I'm mainly a painter and that the other things I do – ceramics, sculpture, bronze and all those – I use it in a way to reinforce knowledge about painting and that painting in turn reinforces knowledge about those other things. They all kind of go together. I learn from all those different aspects and bring them into my paintings.

TA: You said you incorporate science into your artwork. When did you start doing that?

CD: It's always been hand-in-hand. I think that my past history in the sciences has a direct relationship to my evolution into painting and art; painting as chemistry and painting as a tool for communication and for learning and progressing a mass consciousness of what we know.

TA: Looking back, do you think it was better to

draw inspiration from science?

CD: Well, in a way I'm still a scientist. I feel that it's just more heavily weighted in my art now and that I still take a very scientific approach at making paint and using geometry, algebra and my proportions and scales. Different things in painting are at all times reinforced by my previous knowledge of science and information.

TA: What kind of art history do you incorporate into your work?

CD: I really have kind of a chip on my shoulder about art history and referencing the past. I think referencing direct past, like recent past, is really important and I think that we inherently do. But, I really think that a lot of us, and even myself before in my younger days of painting, have ways to heavily reference what we already knew and what we see. So what I tend to do now is take that and think of what artists didn't do and think of twists and turns that maybe they didn't combine or think of and I can do that. So in turn, I'm referencing art history, but at the same time being inventive and innovative.

TA: Where do you get your ideas for your work and how does your finished artwork reflect your ideas?

CD: A lot of my ideas are actually kind of jokes.

Web site: www.caseydiskin.com

Mediums of work: Paintings, illustrations, ceramics and sculptures.

My first series of paintings I ever did here at school were a series of just simple household items like a barbeque, ceiling fan, an iron, and a hand mixer for cooking. I came into the art department really intimidated by the older students and I thought, you know, these guys are going to be telling me what to do and I have to watch myself around them. They ended up pissing me off over time and really getting on my case, so I took what they did – they were graffiti artists and spray painters and taggers and that type of urban art – and I started teaching myself how to use spray paint. I did a series of what I considered fine art paintings with entirely spray paint; black and white spray paint and a pencil.

TA: Is your brother an influence on your work too?

CD: Right, yeah. When he graduated, his graduation picture was a picture of himself when he was younger making like a little kid face making fun of something – whoever's looking at the camera – and it was kind of like a kick to me because I had just started school and he was always ahead of me and being three years older than me. When he graduated, it was like, "Oh God, I have another three or four years now." I used that image as kind of a joke that whenever I don't have anything to paint or I can't come up with an idea, I'd use that image as a reminder of like that even when you don't have an idea of what to paint, you can paint about not knowing what to paint. I use that as kind of a motivational tool of using his success for my own.

TA: Do you mock him with your artwork in a way?

CD: I do in a way, and it's funny because he kind of throughout my life has done that in words. So it's kind of me getting back at him, but not in a really sinister way. It's kind of like a sarcastic, joking way. He one time got dressed up in this crazy outfit for Christmas, and he came out and he sat down in his black tights with white underwear over them and a tight pink shirt, and a belt. Like kind of contemporary, like hipster, kind of like gay, but it was really funny, so I took a picture of him and painted it really large and had it in four shows. A lot of people got to see that picture.

TA: How does your inspirational collaboration, such as combining your sciences, your ideas and influences appear in your mind and how does your artwork look in the end compared to what you had envisioned?

CD: Well, I have kind of an interesting

perspective on that. In short terms about two-and-a-half to three years, I really spent every single day relentlessly trying to make the image in my mind exactly what I saw on the canvas and vice versa. I didn't want them to diverge from each other because that's only a false image of what you're really thinking. I really think that painting is almost a compromise between your ideas and what comes out and in my mind and in my personal ideology. I really like the idea of making that compromise as small as possible and making a painting that really fulfills what I was thinking in my mind. Once it's a painting it can then further evolve as its own, in its own life and its own being as a painting, as an object. When it's in my mind, I try to make it as close as possible as it is on canvas.

TA: How did you get started in art?

CD: Well, I had always, when I was younger, drawn pictures and done things to impress my parents. I found that I was really into art, even as I began to get more involved in science and biology. I found that it was a really good communication tool. I could represent something a certain way to a viewer then they could only further understand what I'm trying to explain. I used to help my high school biology teachers with their lessons and their handouts. If they did an example of a microscope or a slide or some sort of test on the board, then I would end up drawing it for them. So it's kind of a natural progression I guess. I began to become more interested in what I was drawing than what I was making it about. Then it flipped at some point, probably towards the end of high school when I became an illustrator.

TA: When did you start drawing?

CD: My mom would say since I was born, but I have an actual picture. I think I was two years old, and I was wearing really nice pants and overalls or suspenders, and a really nice pin-striped shirt. I was standing in front of a canvas and I had a bunch of paint brushes in my hand. It was one of those mall scenes they set up and they take a picture that they hand out to your family members so that everyone thinks this kid is so cute. That was when I was about two years old, so that's the first documented time I held a paint brush. Maybe that had something to do with it. I began drawing probably in elementary school. I was really more interested, when I was in elementary school, in little crafty things. We did some pictures with beads, seeds and rice and stuck them on paper and made pictures out of them. I worked on a

loom a lot, a really large loom, and made carpets and wall tapestries and stuff like that.

TA: Where do you see yourself going in the future as an artist and as a person?

CD: Well, they're kind of combined I guess. I plan on going to graduate school. I plan on being a college professor. If I can, I'd like to do art my entire life. I think that when I wake up in the morning I couldn't live without doing anything else. It's almost like breathing. It's an inherent part of my natural being. I feel that if I were getting a degree or if I weren't getting a degree in graduate school or not in graduate school, I would still be doing exactly what I'm doing now. I think that the institution, the college and the educational institution, is really an amazing thing because in the real world you have to travel all over the place to get different things. You have to go somewhere to get paint, you have to order something offline from a store here, you have to go down to the canvas store, you have to go somewhere and you have to find a place to cut wood for you. Here, everything is right at your fingertips. You can cut your wood, build a canvas and do everything in the same day. For some people it might take weeks or they might have to have someone else do it for them. In Las Vegas, in the past, I've gone there to work in the summers and winters, I end up doing that for a lot of people and I really see how difficult it is and they've explained to me, "Oh, I've been looking for someone like you, I can't ever find anyone to cut my wood or find anyone who knows how to do this," and I end up building stretchers for people.

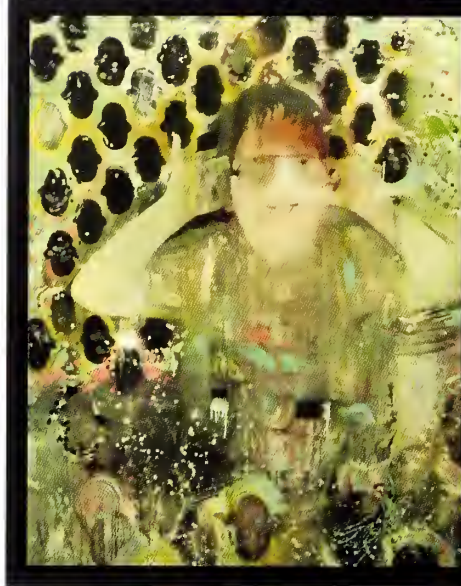
TA: Where do you see your art evolving in the future? Where do you want to see it go?

CD: I think it's going to be kind of predictable in a way. I have a tendency to fight constantly between abstraction and representationalism or like photo-realism. I'm continuously battling between pushing the abstract and having some realism or pushing some realism really heavily and having some abstraction. I think that right now I'm kind of in a limbo between both. I'm trying to see if they can equally live together. But, in the future it will probably just continue upon that cycle of abstraction and realism and pushing one over the other or pushing vice versa.

TA: Where do you think you stand in the art community?

CD: On a general basis, when people see my work they know it's mine, or they know it's someone's that they see all the time. I've never really been thoroughly invited into the Reno arts

"G.I. Bro vs Windsor & Newton" "She Read Death"



community. I don't know if that's because the way I work or if it's because my personality or if it's that I'm 22 years old. I think that a lot of people welcome behavior like that, but a lot of people don't welcome behavior like that. I don't think that it's promoted a lot for young people to be really ambitious.

TA: Do you think that other artists fear you because you're younger, since you started so early and you're successful?

CD: I'm not sure. I think about that a lot. At the same time I have to think that inherently because I'm an artist, every other artist's ego is just as big. I'm more interested in learning to help other people and that if people are threatened by me or fear me in that I'm so young doing what I'm doing it's kind of almost the opposite way to go because all I want to really do is help people along the way. I really feel that other people's success directly affects mine and mine directly affects other people, which is one of the reasons why my brother and I so closely work off of each other. If I ever become successful in my paintings, I'll directly reference my brother's filmmaking and editing and his interest in film and if he ever becomes successful with his content of artists and art and like the art world, then it'll directly influence me.

TA: How long does it take you to finish a piece of work?

CD: It's a really odd question, because a lot of people say when they stand in front of their painting with a lot of weight and a lot of conviction, "This took 40 hours to do," and when I think of what I do, I paint between 10 and 14 hours a day. My longest day is somewhere around 22 hours. I feel that in each of my works being let's say 10 hours a day for five weeks, that's a lot of hours. So, whatever the math is of that: 10 hours a day, five days times seven. Somewhere around 300 to 400 hours I guess.

TA: How much time do you spend painting versus how much time do you think conceptually

ally about what you want?

CD: I think on my off days; it's like there's never a day off. I have fun at night and that's about it. I really feel that I wouldn't want to be doing anything else. I work on my conceptual basis in between checking my email and I work on my conceptual basis in between eating meals. I'm always putting in information and thinking about it and going through it.

TA: How has technology changed the way you create art and the way you sell your artwork?

CD: It's changed my artwork in a lot of ways. I've been using Photoshop since a really young age, when it came out in the 90s I guess or when it became popular in the 90s. I had an uncle who was a Web site designer, which was, he was really ahead of his time. I used to go over to his house, my aunt and uncle's house, and use their computers and use Photoshop. He really pushed on me, "Start using Photoshop, start using Photoshop. It's going to help, it's going to help. You're going to be one of the only people who knows how to use it." Nowadays, maybe about half of our generation knows really in-depth Photoshop and different computer skills. I use a lot of technology in my pre-decisions of how things are going to look, how things are going to be laid out. I take the ability to change things and modify things and adapt things in the computer to further push the idea in my head to make it exactly how I want it to look before I put it on canvas. It cuts down development. It cuts down waste of materials. Instead of having to do 10 paintings to get it the way I want it to look, I only have to do one or two.

TA: What type of things do you adjust for in Photoshop? Everything or just colors and shapes?

CD: Mainly compositions. I lay out four corners and a center to every composition. From that, I push the imagery or the weight of where I want things. In the composition, in Photoshop, I'll move pictures around; I'll make them bigger and smaller and play with sizes. So, it's mainly that. Colors are really weird on the computer

and I'm slightly color blind anyways, so a lot of that decision-making comes in the actual painting. It actually comes with friends' help too sometimes, like what color is this; what color should I make it? If I can't completely visualize the actual color in my head, then I'll ask somebody, "Is this like a 'turquoise' type color?" And then they'll tell me yes or no and that's the color I'll use.

TA: What colors are you colorblind to?

CD: Blue, green mainly.

TA: Has that held you back at all?

CD: No. I really feel that a lot of creativity can come from limitation. When you're limited you have less to work with and you have to make these simple things extraordinary or to push them beyond their own capabilities. In a lot of my earlier work, I didn't even mess with [color]. I only used black and white. I was going to stay away from color. I did one painting with color and I was told not to paint with colors I can't see. But later on, I found that at the time I was coming into the art department, about half the faculty and half the BFA students were all colorblind too. So it really gave me the inspiration to do whatever I wanted. So I began to incorporate colors, first the ones I could see and then the ones I couldn't see. It ended up all working out I guess.

TA: How has your Web site helped you market yourself and get your name out there?

CD: It was really surprising for me to see how many people actually go through the Internet. The website I have now is a newer version; an adaptation of the older one. As soon as I put up my old site, I was immediately getting offers for shows in different places, people emailing me or calling me with my contact information to buy work. It didn't happen a lot, but I've gotten two shows that were done directly through my Web site. By people contacting me, I sold about five or six paintings.

TA: Do you think more galleries are looking more toward the Internet for artists now than they did before?

I used that image as kind of a joke that whenever I don't have anything to paint or I can't come up with an idea, I'd use that image as a reminder that even when you don't have an idea of what to paint, you can paint about not knowing what to paint.

CD: I'm not sure if they do primarily, I think it's more of a secondary aspect. I've applied for shows at galleries and things like that, and they usually ask, "Do you have a Web site? Can we reference the imagery on the Web site as being a true representation of what you do?" But that's never primary except for certain instances, like they look at the Web site and call you and talk to you about your work. It's more of the other way around, but I think it's coming up. The Internet's really funny because in a way we think that it's all around the world and everywhere, but at the same time, it's really not. It's really an isolated, small thing. Even if 1,000 people view your Web site, that's a thousand people.

TA: Do you see the art world changing with the Internet? Do you see the small museums being replaced by Web sites from artists?

CD: I have noticed a lot of the smaller galleries are making their own sites now. A lot of small galleries, big galleries; there are so many artists out there who have sites. But it can't be used as the only tool. I think that you can fudge stuff on the Internet, that you can modify your artwork; you can make it look better on the computer than it really does. You can change colors and you can change this and change the focus. I don't think it's a 100 percent true representation even if the artist is being truthful. I've been on a lot of sites that say actual paintings and they're just prints, digital photos modified in Photoshop and printed out on canvas. There are a lot of people just trying to make money out there and trying to be not truthful. I use my Web site mainly as an out-of-hand portfolio. If somebody asks me about my work and I don't have anything on me, I really feel that a lot of what we do is opportunity and taking every opportunity and every chance you have. I've gotten business cards and I just refer people to my Web site if I don't have anything in my hands. A lot of people used to carry around photos and portfolios of what they have and I have that stuff, I have it as a just-in-case. For the most part, if I'm calling somebody in California or in Florida and they

want to see my work, then I just refer them to my Web site.

TA: Where do you see the art industry going in the future?

CD: Art right now is just a cluster of everything. It's so diverse and so insane and everyone's just doing what they want and there's enough people to start making their own market and their own little art world for themselves. The biggest one and the main one that started was the juxtaposed genre of outsider and graffiti art, tattoo art and cartoon art that really started turning into its own huge life. I feel that in the future, there's going to be a rebellion against that. I really think that from there being such a huge grey mass of different types of art and artists that either galleries, educational institutions, or Europe or the United States are going to become almost a filtration system and begin to separate those things out again. In the 80s there was a really strong idea of what is good art, who are these famous people. We knew names of artists then and now it's just this guy who did this. There are no heroes; there are no role-models I guess you could say. In everything that's important, even in art, being so diverse, people can paint what they want and even those people had such a diverse range of what they did, but we still knew who they were. We still knew what they did and what it looked like and we can identify that person with what they did. I think we've lost that.

TA: How do you think we'll be defined in the future? Or will we not be defined as a culture?

CD: Well, we're the first, or I guess we're the second. Maybe the first, it depends on how the lines are drawn, generation that has such a huge information input. Because of that, everything we've taken and learned, we want to adapt into what we do. In the past somebody would go into a library and look in the books and the stacks and see something that they liked and go, "Wow, that's really amazing, I want to do that." But now we have the ability to do that and then cross-reference that in Google and

then see people who didn't do it and see people who did and the in-betweens. It's almost like we're solving our problems before we even try them. We're going to be looked at, us as artists right now, are going to be looked at like people who thought they could do everything, but never really did anything because all they're doing is referencing what they know and what they see and never really innovating. There are a few of course, but those people aren't going to be immediately seen. They'll show themselves later on in history.

TA: Do you think that we'll be the forgotten generation of artists in a way?

CD: That's true in a way, but I think that the education system has tried to grab hold of that. Maybe they realize that the art institution really tried to begin to pick people out. The whole graduate school, MFA, doctorate, professor idea is really becoming a filtration system of what a group of people think is worthwhile seeing or worthy of being art. It's maybe in a bad way and a good way separating itself from other art.

TA: Do you think there will be two different categories of people and that art will be two different things?

CD: It definitely already is. Even our role-models and our icons of who we look at in the 80s were looked at as, "Oh, this guy did this, this guy did this. He acted like he didn't know anything and he came up with these amazing paintings." But at the same time, you look at his history; a MFA from Yale, MFA from Columbia University or Harvard or Stanford, like these big schools. Big names are picking these people out and separating them. They don't want them to get lost in the pool I guess. They don't want them to become just another artist. In a way it already has begun I think. Everybody in my class, everybody in UNR painting right now, it's beginning to happen. We have people from other graduate schools and famous artists who come here who want to give lectures and want to talk to artists and want to give critiques and things, not necessarily as recruiting, but they definitely



“Brother Harrison & the Lagomorph”

keep people in mind.

TA: Do you think art is in a struggle to keep its professional image and stay away from the mass market?

CD: I think it has. I think though, that it's like the shtick of art, that there's the artists and then there's the anti-art artists, such as graffiti artists, spray painters, taggers and cartoonists. At the same time, it's all art. I think it's funny about how people our age, especially around me, just struggle over, “Oh, I don't like those art people at the university.” But, when they hang out after school and hang out with their buddies, it's all people who are artists also.

TA: Do you think that one of the main problems is that people are having a hard time defining what art is now with the technology now, for example, skewing the boundaries between art and realism?

CD: Definitely. I feel that even with the new aspects of the Internet, art with making simulated worlds and simulated environments, who's to say if that's art or not? When people come up and say, “This is art, I'm gonna make it art,” then there's no real definition, there's no reference point. No one really knows how to say, “Ok, this is art. Should I take it seriously or not seriously?” In that, it's really trying to understand if it's important to our future or if it's not. In a way, everything is important to our future. When it comes down to the direction of where art will go, I think certain things have more weight than others.

TA: What's your advice to new artists coming from high school? What do you want to tell them,

for example, things to do or how to paint?

CD: I go back to Las Vegas a lot and help high school students. My old teacher and I really have a good relationship after I've graduated. I go in and help teach students about what I do. I really feel that in high school, they feel like they have to impress someone, that they feel like the best picture – the best looking picture is always the best picture. When I go back there, a lot of the [Advanced Placement] students and people who are submitting portfolios for scholarships, they feel like every picture is weight, like every picture has to be a masterpiece and it's just from looking at art books. At the same time though, as artists themselves, they miss out on the fact that not every painting has to be this deep, conceptual, amazing, beautiful masterpiece; that sometimes a painting can just be a step and that sometimes a painting can just be an experiment or learning experience also. That everything they do, despite it looking like a photo or looking like a bad photo, has importance to it.

TA: Do you think that the foundation of art is changing through the younger generations coming up?

CD: I've seen a lot more of artists doing collages, print-outs from the Internet, digital photography, digital prints at a high school level. That's because it's accessible. All you need is a computer and a lot of people nowadays. Even my mom, when I wanted to start painting, was like, “You can't bring paint into this house. You're going to get paint everywhere. It's going to ruin my stuff, it's going to

do this, it's going to do that.” My parents were people who really revolved a lot of their lives around what they had and what they could earn within their lives. If other people are the same way, then artwork is going to become a lot more clean.

TA: When do you plan to graduate?

CD: December '07. I'm a BFA student, a bachelor of the art department – bachelor of fine arts. I have an emphasis in ceramics and sculpture and painting.

TA: Where do you plan to go to get your masters?

CD: I have no clue. It's more of an idea of west coast or east coast.

TA: Do you think you might want to go to the east coast because it's a different style?

CD: Yeah, I've been thinking about it. It's hard to think about because every artist would love the best for themselves and the best education they could possibly get. So all you know is the big names. All you know is Yale and Columbia and Harvard and these big schools, but at the same time there's a lot of smaller schools, a lot of other schools that can be just as great experience as those big schools. The school doesn't really matter. It's kind of like my philosophy behind going to UNR. I could have gone to Chicago Artist Institute or I could have gone to Savannah Art Institute or CalArts or any of those other schools or UCLA or USD, but I felt that wherever I was I could do as much as I could do anywhere else. If I go to a small school or a big school, I would be doing the same thing. ■

Casey Diskin, senior of the Bachelor of Fine Arts program, reviews the day's work on an untitled painting at the studio room in the Church Fine Arts Building on Thursday, Nov. 2.



into the ncaa

Story by Kevin Clifford
Photos by Crista Hecht

The University of Nevada, Reno women's soccer team had high hopes for claiming their first National Collegiate Athletic Association Tournament championship during their first round game against Stanford University in Santa Clara, Calif. on Friday, Nov. 10.

After two periods of battling for the ball, the Nevada Wolf Pack fell to the Stanford Cardinals 2-1 in a crushing defeat.

Nevada soccer players walked off the field at Buck Shaw Stadium Friday night with tears in their eyes after losing in the first round of the NCAA Tournament. The team finished their season with a record of 13-5-4.

After the loss, the Wolf Pack found comfort with the fans who traveled all the way to Santa Clara to offer their support.

"They all played great, but it was just unfortunate they lost," said Katie Ford, UNR sophomore.

Stanford kept Nevada scoreless for 89 minutes of the match until Randee Robinson, UNR defender, scored the only goal for Nevada in the second period. Nevada could only make two goal attempts while Stanford attacked Nevada's goal 17 times.

"They played us very well," said Lauren Kinneman, Nevada midfielder. "We were a very gutsy team and we had more heart, but sometimes you just get out-played."

Stanford took advantage of Nevada's lack of offense and scored a point in each quarter. Although making the NCAA Tournament was an accomplishment for the Wolf Pack and the program, the tournament also signaled the end of playing soccer for several of the players.

"I've been playing [soccer] for 17 years and this is my last game that I'll ever play," Kinneman said. "I've never been on a team with such great chemistry on and off the field."

Many players and fans said that the coaching staff helped rebuild the program through rigorous training that made the team contenders in the NCAA.

"They really stepped-up this season," said Katie Jozsa, UNR sophomore. "The coaches did a great job this year recruiting. I think they will be able to make NCAA again [next year]."

Even though the Wolf Pack lost in their first NCAA appearance, players agreed that just getting to the tournament was worth the effort.

"Just making it [to the NCAA] meant so much for the team," said Aivi Luik, UNR midfielder. "It was a great accomplishment." ■





Left: Nevada Wolf Pack midfielder Lauren Kinneman is comforted by her father, Michael Kinneman, after playing in the first round of the NCAA women's soccer tournament against Stanford University in Santa Clara, Calif. on Friday, Nov. 10. UNR was defeated by Stanford 2-1.

Top right: Nevada midfielder Aivi Luik and Stanford defender April Wall battle for the ball.

Bottom right: Nevada Wolf Pack defender Patrice Godwin races against Stanford University forward Ali Riley for control of the ball.



University of Nevada, Reno students form a line outside of the McDonald's restaurant in Tonopah, Nev. while on their way to the University of Nevada, Las Vegas' Sam Boyd Stadium on Saturday, Sept. 30. The group trip, sponsored by the A.S.U.N. Flipside program, allowed 96 students to travel by bus to the event.

now entering vegas

Story by Clarissa León
Photos by Kevin Clifford
and Crista Hecht

The sun had just risen at 6:56 a.m. when Mike Sankuer, University of Nevada, Reno senior pulled into the Jot Travis Student Union parking lot on Saturday, Sept. 30.

He grabbed his green cooler filled with sandwiches, cold drinks and his backpack filled with a laptop, an iPod and computer games from his car before joining nearly 100 Wolf Pack fans on the JTSU lawn.

After waiting for an hour-and-a-half, the bus that would take Sankuer and the other fans to Las Vegas for the annual University of Nevada, Las Vegas and UNR rivalry football game finally arrived.

The game, which has been called the "Civil War" between Northern and Southern Nevada, determines which school will get the illustrious Fremont Cannon, the symbol of victory. Moreover, the game entitles the winner to state bragging rights for the year.

Nearly a month before, Sankuer and everyone on the trip handed over \$50 for the Flipside bus ride that gave students a chance for a drive down to Las Vegas to watch the rivalry game on Saturday.

Before the buses came, Eli Reilly, Flipside travel and recreations chair, passed out navy blue T-shirts with the Fremont Cannon printed in silver on the front and foam #1 fingers to students.

For Sankuer, paying \$50 to spend nearly 10 hours on a bus with roused-up UNR fans was worth it. Once on the bus, Reilly made his spiel.

"Hi, I'm Eli Reilly, the travel and recreations chair," Reilly said, with student checklist in hand. "I want to say that if you are not on the bus when I tell you to be then you get left behind. We're representing the school so try not to act [inappropriately]."

Moments later, the buses pulled out of the JTSU, with Sankuer who took his seat in the bus.

It was his first time going down on the bus to see the four-decade old rivalry game, Sankuer said.

Road Trip

The two buses filled with sleepy students dressed in navy blue passed by miles of sagebrush and monochromatic, chalky mountains on the way to Las Vegas.

Bert, the bus driver, wearing aviator sunglasses and his tie tucked into his vest, sat still as he drove miles of empty road at 66 mph.

An hour-and-a-half into the trip Sankuer pulled out his disposable camera and turned around in his seat, his shoes up in the air, and snapped a picture of the sleeping students.

When the bus arrived in Tonopah, a town with a population of about 4,000 people, tired students filed out into the lone McDonald's parking lot and waited in line to order fries and ice cream, while others walked across the street

CONTINUED ON PG 12



game night

cont. from pg 11

toward the Scolari's grocery store to get snacks and other items for the remainder of the trip.

At Scolari's, Sankuer bought a Mad Libs book and puzzle books to do once he was back on the bus.

"Uh...goat," Sankuer's friends told him as he filled out the Mad Libs. "Goat is always a good one."

About four hours later, Sankuer, exhausted from being on the bus and playing Mad Libs, and the pack of antsy fraternity brothers and energized Wolf Pack fans had enough of sitting in their seats.

By 4:30 p.m., girls were touching-up their faces with foundation and sleepy eyes began to open.

"We're now entering Vegas," Bert called on the speaker.

From the looks of the billboard signs, the suburban housing and the palm trees, coming into Las Vegas meant the football rivalry game was one step closer.

Getting to the Game

Nearly half of the bus stood up and turned to their windows to the Nissan dealership to the right. Stuck behind the dealership, and with the Santa Fe Station Casino to the left, the bus found itself right in the middle of traffic, each minute, only inching a bit more to the Sam Boyd Stadium.

"Hey, F the Rebels!" students shouted as cars passed with Las Vegas Rebel fans inside.

But as Reno fans passed the bus, the good feelings were mutual.

"Hey they got Nevada shirts on, be cool," UNR student Dale Keller said. "Go Wolf Pack!"

With only 20 minutes before kickoff, the bus was still in line to get into Sam Boyd Stadium behind dozens of cars.

"Way to go Bert," Reilly said, as Bert barely made a green light. "Bert, Bert, Bert. Hey Bert, don't let them in."

For Reilly, the game's anticipation had brewed for the past year.

"We're not just getting off the bus," Reilly said, standing up to the window. "We get unleashed into the crowd. We've come to the promise land. We're going to destroy UNLV."

With the night coming and kick-off just five minutes away, the tour bus pulled in underneath the UNLV tower to enter into Sam Boyd Stadium.

"Okay, as soon as the game ends, we are going to meet at the east parking lots," Reilly



CONTINUED ON PG 14



Far left: Brandon Fragger, UNR running back, dodges a tackle from UNLV's line-backer Beau Bell in the second quarter. Fragger scored two touchdowns.

Top left: The Wolf Pack and the Rebels face-off in the first quarter.

Middle left: Matt Sankuer, UNR senior cheers for the Wolf Pack during the third quarter against the UNLV Rebels.

Middle right: Nevada Wolf Pack line-backer Scott Garrison fends off UNLV fullback Ryan Worthen during the first quarter.

Below: Brandon Fragger, running back for UNR, sprints towards the end-zone as UNLV players Eric Wright, middle, and Jay Staggs, right, pursue Fragger. Fragger scored the 66-yard run in the second half.



••redrivals

cont. from pg 12

said. "Don't do anything stupid."

The Game

Sankuer raced up a flight of steps to rush past students shouting profanities to both the Rebel and Wolf Pack fans and a "50-year-old who was throwing beer on (UNR students)," he said.

"F the Rebels!" fans shouted, clapping in unison afterward. "Woo-hoo. Go Nevada."

Sankuer took his seat roughly 30 rows behind the five-yard line in between a sea of UNR fans while his friends from the bus ride were scattered throughout the bleachers.

Sankuer was ready with a \$55 Nevada jersey on, a spy binoculars flask with Hypnotic alcohol in the right eyepiece and Citron alcohol in the left, and most importantly a ticket.

Right across the field, thousands of Rebel fans wore red, creating a sea of crimson in Sam Boyd Stadium.

By the third quarter, the game was decidedly over for Keller, standing just below Sankuer.

"It's all over," Keller said. "It was over by the third quarter."

Even by the second quarter, Chris Driscoll, the A.S.U.N. executive vice president, made predictions.

Sitting in the front row of the UNR student section, Driscoll said he was ready to rush the field.

"I think we're doing great," Driscoll said. "This is exactly where we want to be at half time. It's 10 to 0 right now with four minutes to go. We're going to roll on to win 31 to 0."

As the game came to a close, a crowd of Wolf Pack fans rushed the field, including Driscoll.

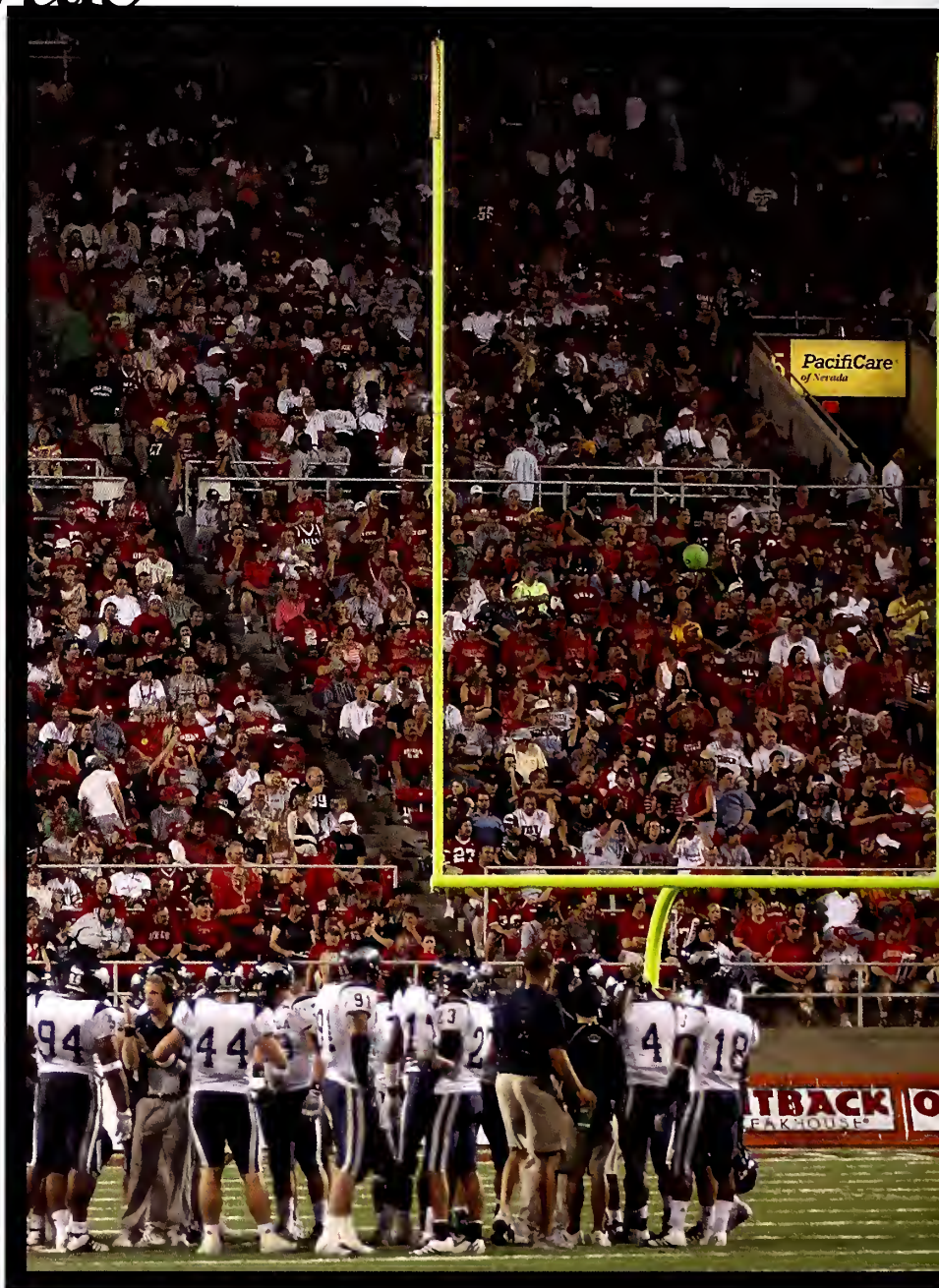
"Can-non," they chanted. "Can-non."

For another year, the Fremont Cannon was UNR's. UNR won 32-3.

"The future of this rivalry is looking good on our side for a while," Coach Chris Ault said, coming out of the Sam Boyd stadium locker room. "They keep defining themselves, you just got to find what makes them tick. Hawaii is going to be a test."

For Jeff Rowe, UNR quarterback, the taste of victory was sweet.

"At the end of the season, if you lost to Vegas you'd have a bit of a sour taste knowing you've lost," Rowe said. ■




Above: The Wolf Pack takes a timeout as Rebel fans watch from the stands.

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get the whole picture online

www.theartemisia.com



A controlled fire burns on top of water during a simulated industrial fire at the advanced exterior firefighter course in Carlin, Nev. on Thursday, Oct. 19. The FSA facility was built in 1999 and offers various courses including crisis and emergency management and rescue training.

extinguish the flames

Story by Charlie Johnston
Photos by Kevin Clifford

There is no warning before the fires start. No countdown, no buzzer, no flashing siren, just the deafening, unmistakable roar of the monster blaze.

In an instant, the entire building is ablaze and two-dozen men, as though compelled by some primordial force, fearlessly race into the inferno. Bracing against the force of their hoses and the blistering heat ahead, their adrenaline pushes them forward into the blaze.

"Come to see what the heroes do?" A firefighter, running toward the flames, shouts as I fumble with my respirator and oxygen mask.

At the University of Nevada, Reno Fire Science Academy, firefighters come from across the country and around the globe to learn how to effectively and safely fight one of the most destructive forces in nature. In the seven years since it was built in Carlin, Nev., the

academy has gained acclaim as one of the most advanced, comprehensive fire training facilities in the world.

The academy offers nearly 50 emergency training courses ranging from mine and rope rescue to hazardous material containment and a special six-hour weapons of mass destruction course.

During the week of Oct. 16, more than 40 firefighters from around the country took an FSA course in advanced exterior industrial firefighting, a course designed to teach about the possible challenges faced in oil or other petroleum fuel refineries. With the aid of a three-story oil refinery replica, state-of-the-art

classrooms and fire science experts, they spent four days learning and practicing the techniques of fighting some of the most unpredictable and dangerous fires they might encounter.

Tyler Bones, a 31-year-old emergency response supervisor from the Flint Hills Oil Refinery in North Pole, Ala., and other firefighters agree that the highlights of any FSA course are the hands-on burns.

In addition to the aforementioned refinery replica, the academy employs the aid of other full-scale props including a storage tank, an oil field production pump, an extensive network of

CONTINUED ON PG 18



high pressure

cont. from pg 17

underground tunnels and a mock aircraft. The 21 props at the academy can be used alone or together to recreate an almost endless array of possible emergency scenarios.

The FSA employs a special diesel and hexane fuel mixture to make their training simulations as real as possible. Randy Squires, the assistant director of the FSA, says that the academy is licensed to burn up to 12,000 gallons of the special fuel per day, anytime between 8 a.m. and 11 p.m.

All of that fuel, once lit, translates into a suffocating, acrid smell of burnt diesel that clings not only to hair and clothes, but skin as well. The thick, black smoke the fuel produces – though, according to Squires, environmentally safe when compared to the smoke of other types of fuels – leaves a dark trail in the sky, visible for miles, and leaves on-lookers and their cameras covered with greasy, little black dots.

Fires on the refinery replica necessitate the aid of thousands of gallons of water to extinguish. All of that water meets the fire via high-pressure fire hoses, up to three at any given time, and water cannons so powerful that their streams can reach the fire from over 100 feet away. Firefighters in the structure have to compete not only with the blaze, but also with the torrential downfall of water from other hose teams and the high-powered water cannons.

Surprisingly, the main use of the water is not to actually to extinguish the flames, but to suppress them. Hose teams battle flames back to allow access to valves, the only way to stop the flow of fuel and thereby, the fire itself. The water also helps to cool the valves, which can glow red-hot in the 1,300-degree heat of the fire. If the hose teams do not properly suppress the flames, they run the risk of the fire flashing back while they attempt to close the valves. Although serious injuries resulting from such a flashback are rare in the controlled environment of the academy, the hot burst of flame is enough to raze even seasoned veterans like Tyler Bones, who has been fighting fires for 14 years.

After starting as a volunteer for a municipal fire department in Oregon, Bones went to the University of Alaska, Fairbanks to pursue a degree in fire science and emergency response. While at school, Bones got an internship at the Flint Hills Oil Refinery and has worked there ever since. He leads a 38-member

CONTINUED ON PG 20





Left: UNR Fire Science Academy students attack a simulated industrial fire with water.

Top right: Brian Gould, an emergency response employee from the Flint Hills Oil Refinery in North Pole, Ala., sprays down an industrial fire.

Bottom right: Tyler Bones, a 31-year-old emergency response supervisor from the Flint Hills Oil Refinery in North Pole, Ala., puts his fire equipment away.

• refinery replica

cont. from pg. 18

emergency response team at the refinery.

Bones said the refinery has been sending emergency response team members to the academy since the 1980s.

"We gain so much by sending our guys out here," Bones said. "It's as close as you can get to a real-world situation."

The Alaska refinery sends 13 people to Carlin, Nev. to take courses at the academy each year.

Most of the academy's courses, including the advanced exterior industrial firefighting course, have hands-on training. Unlike the academy's other courses, though, the advanced exterior industrial course features night burns. It is harder to see obstacles and other firefighters at night and the bright flames make it impossible for the firefighters' vision to properly adjust. The juxtaposition of the vibrant orange heat of the fires against the cold darkness of the Northern Nevada desert blurs the line between training fire and real-life, uncontrolled blaze.

Aside from the darkness, firefighters at the academy are also hindered by time. Fires consume oxygen in the air, making it necessary for the firefighters to wear oxygen tanks. Even experienced firefighters like Bones can only get slightly over 40 minutes of air out of a single tank, and at 35 pounds and roughly the size of a full backpack, the tanks can be burdensome. Though larger tanks would give the firefighters more time, they would also weigh them down more, making their task even harder. If firefighters waste any time at a fire, even a training fire, they run the risk of running out of oxygen. And if even a handful of firefighters have to leave their hose teams to change tanks, all their progress suppressing a fire can be for naught.

Even though at the end of the day, the fires at the academy can be put out by turning off their fuel source, nothing about the training is spurious.

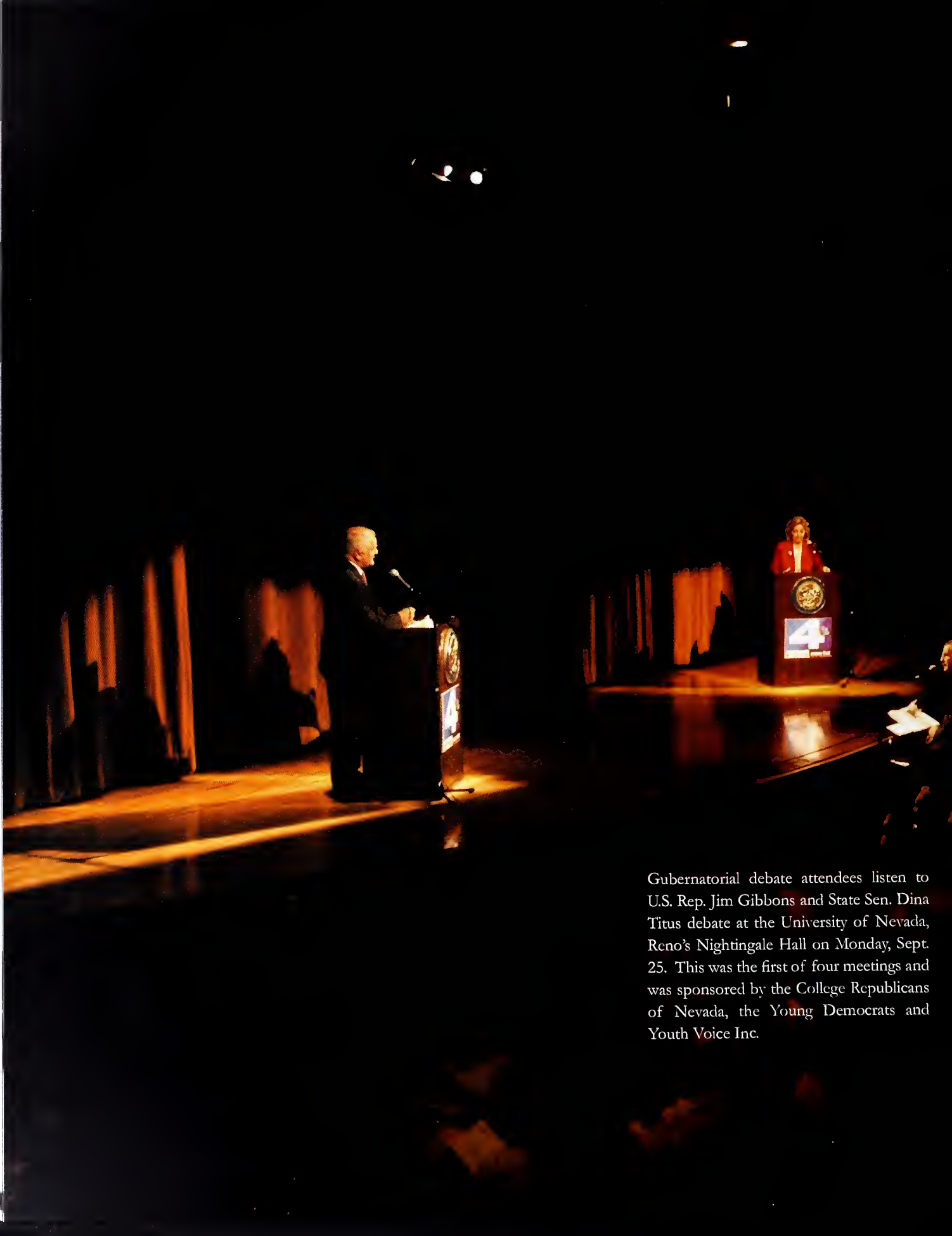
Everything that the firefighters learn at the academy is designed to help them successfully fight real fires because even the heroes need some instruction once in a while. ■





Left and bottom right: A valve is covered in flames. The valve controls a portion of the three-story oil refinery replica's fire and FSA students must suppress the fire around the valve in order to stop the fire in the surrounding area.

Top right: Tyler Bones, left, a 31-year-old emergency response supervisor from the Flint Hills Oil Refinery in North Pole, Ala., talks to co-workers.



Gubernatorial debate attendees listen to U.S. Rep. Jim Gibbons and State Sen. Dina Titus debate at the University of Nevada, Reno's Nightingale Hall on Monday, Sept. 25. This was the first of four meetings and was sponsored by the College Republicans of Nevada, the Young Democrats and Youth Voice Inc.

battleground UNR

Story by Sarah Baker
Photos by Kevin Clifford
and Fielding Cathcart

Watching the gubernatorial debate between State Sen. Dina Titus and U.S. Rep. Jim Gibbons on Sept. 25 was like witnessing a fight between two rival schoolchildren. A dirt-smudged sneaker drew a line in the sand; the playground was divided and the other children were expected to choose sides. There were no boundaries of taste and after the name-calling, biting and rock throwing was over, it was unclear who emerged victorious.

Such was the case in the University of Nevada, Reno's Nightingale Hall as Gibbons and Titus both grappled for victory in the first of four debates scheduled before election day on Nov. 7.

More than 600 people showed up to watch the verbal fistfight, which was televised across the state and was sponsored by Youth Voice Inc., the College Republicans and the Young Democrats. The candidates attacked each other during the one-hour debate on issues like immigration, education reform, voting records and campaign commercials.

"It was a great debate," said Katrina Smith, an audience member. "It was very lively and both sides had great digs."

But many students felt that the personal attacks were unnecessary.

"It was a little immature on both sides and nothing really came of it," said David White, a UNR student. "None of the questions were fully answered. The he-said she-said needs to be left out of the campaign."

The Young Democrats and the College Republicans each held rallies for their prospec-

tive candidates before the debate. The Republicans assembled along Virginia Street, waving their Gibbons signs at passing cars, while the Democrats peppered the lawn of the Student Services Building with Titus signs.

"Titus, unite us!" the rally participants chanted outside.

Both parties joined in Nightingale Hall to cheer on their favored candidate as they debated. Gibbons began the debate by criticizing Titus in his opening statement, saying she would do her best to tear him down.

"My opponent will portray me as negatively as she can while making her own record appear to be something other than what it is," Gibbons said. "This race boils down to one important point: I will save you money, and she will cost you money."

But Titus directed her first blow at the audience rather than her opponent.

"I'd like to thank the UNLV students for hosting this debate," Titus said, referring to UNR's Southern rival, the University of Nevada, Las Vegas.

After students booed at her statement,

Titus corrected herself with a smile.

"I've been in the classroom so long, all these students seem the same to me whether you're in the North or in the South," she said.

The candidates held back their insults during the first two segments of the debate in which members and student leaders asked questions. Both candidates stressed their ideas for funding education, promising that it will be a priority in the legislature.

"We have an obligation to educate everyone to their fullest potential," Gibbons said. "Education shouldn't be kicked around like a political football because our children's education is too important and it must be funded first."

Gibbons promoted his Education First initiative, a plan he said would put public education at the top of the funding list. Also, according to Gibbons, the initiative emphasizes the hiring of more qualified teachers and increasing their pay.

Titus also vowed to improve education,

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verbal fistfight

cont. from pg. 23

saying that she would pour \$40 million into all-day kindergarten, improve vocational programs and offer tax breaks to businesses that offered healthcare and on-site daycare.

"Education has always been a priority of mine in the legislature," Titus said. "I've been an unwavering supporter of smaller class sizes, the Millennium Scholarship and all-day kindergarten."

The candidates agreed that Nevada's universities would benefit from raising the out-of-state tuition, although they had different plans for improving education at the university level. Gibbons said he wants to bring more grants and endowments to the universities, while Titus said she would bring economic development of new technology into university studies.

"Higher education is really the best bang for the buck that we get," Gibbons said. "The University of Nevada, Reno has some of the lowest tuitions and those tuitions need to remain low. We may have to raise tuition for out-of-state students, but that will go to keep those in-state tuitions low."

Things got heated in the third segment of the debate when the candidates started criticizing each other. Titus attacked Gibbons for his integrity and for allegedly running false campaign ads concerning her position on taxation and immigration issues.

"This election is for the highest office in the state," Titus said. "It should be run with dignity and honesty, not mocking the voters of Nevada. That's not the kind of governor I believe Nevadans want."

In response, Gibbons said he had documentation to prove the validity of the ads. Gibbons also said that if the ads contained false information, television stations would be obligated to stop showing them.

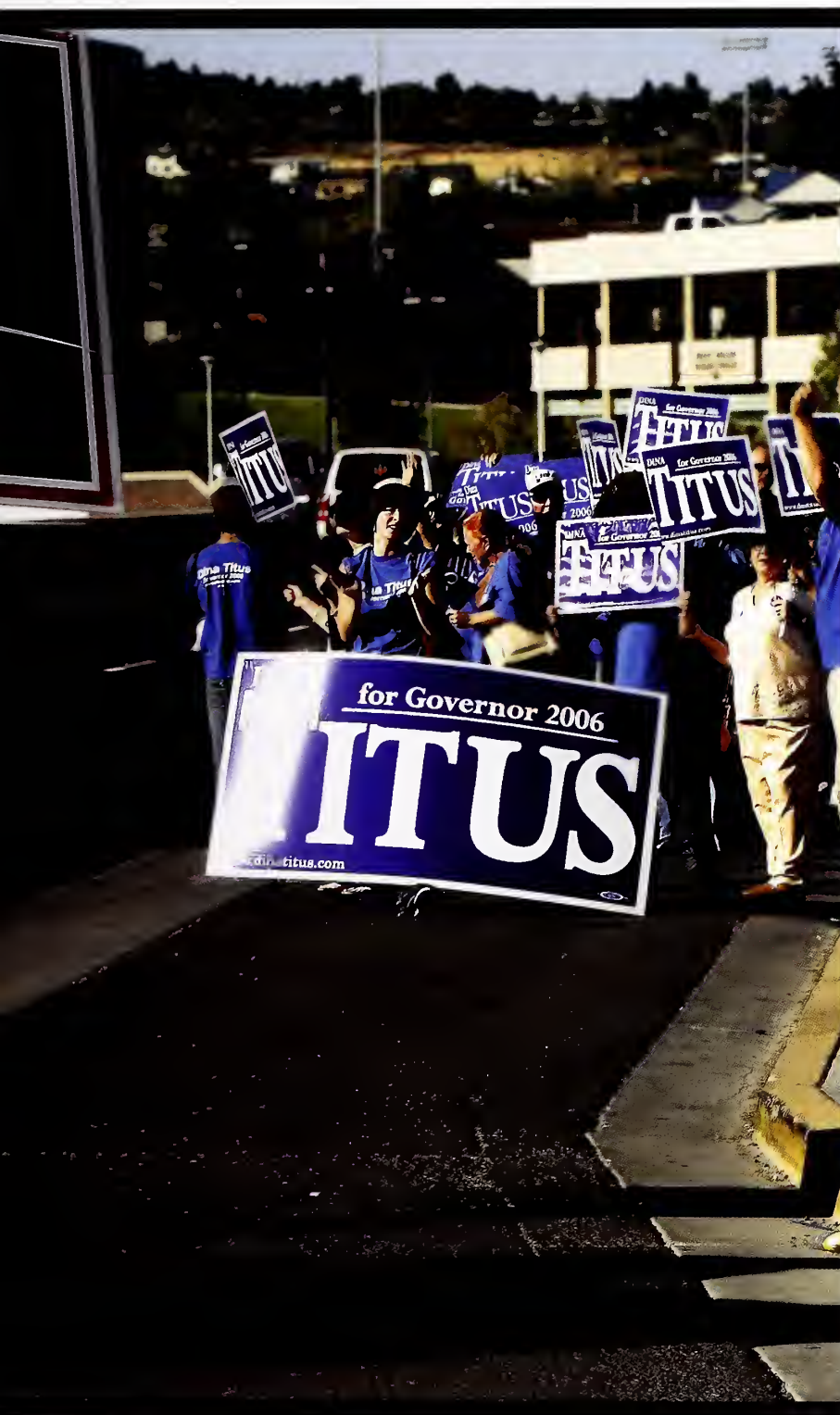
Titus responded with a reference to Gibbons' speech last year in Elko in which he plagiarized a majority of his oration from a speech made by another politician.

"You are talking about giving me a grade, congressman," Titus said. "In my classes, if you plagiarize, you get an F."

Gibbons then accused Titus of money laundering and asked her why others should be held to a higher standard than she holds herself. Titus said that the accusations were false and that Gibbons and her primary election opponent, Mayor Jim Gibson of Henderson, Nev., filed the complaint, which she called "harassing" and "frivolous." ■

(Editor's note: U.S. Rep. Jim Gibbons defeated State Sen. Dina Titus on Tuesday, Nov. 7 to become Nevada's next Governor.)





Left: Supporters for U.S. Rep. Jim Gibbons and state Sen. Dina Titus rally in front of the Church Fine Arts Building on Monday, Sept. 25.

Top right: U.S. Rep. Jim Gibbons answers questions from an audience member during a gubernatorial debate with state Sen. Dina Titus at UNR's Nightingale Hall on Monday, Sept. 25. This was the first of four meetings and was sponsored by the College Republicans of Nevada, the Young Democrats and Youth Voice Inc.

Bottom right: State Sen. Dina Titus talks about tax issues during a gubernatorial debate with U.S. Rep. Jim Gibbons at UNR's Nightingale Hall.

Parade of Tradition

Story by Laura Licari
Photos by Crista Hecht
and Kevin Clifford

Wolf Pack fans, students, alumni and community members gathered along Virginia Street on the morning of Saturday, Oct. 21 to watch the UNR's first Homecoming parade in two years.

UNR Police Department cars led the parade as campus escort vans followed closely behind. Alphie, the Wolf Pack mascot, waved to the parade watchers from the back of a blue pick-up truck, while Wolf Pack cheerleaders jumped, kicked and shook their silver pom-poms.

According to Lauren O'Brien, the Associated Students of the University of Nevada vice president for programming, last year's parade was canceled due to lack of interest. However, this year the A.S.U.N. restored the Homecoming tradition.

"I'm ecstatic about the turn-out," O'Brien said. "There were a lot of members of the community watching, so that was good. It was perfect. The whole parade was really smooth."

O'Brien said that attendance at other Homecoming week events have gone up this year. Other students said that the parade was successful and should remain a tradition.

"I think it should be an annual Homecoming event again," said Lindsay Smith, a junior journalism major and member of Pi Beta Phi sorority.

The sorority Pi Beta Phi and the fraternity Sigma Nu took first place with their "Nevada Envy" themed float.

McKenna Ford, a senior psychology major and Pi Beta Phi member, said their win was prostitution at its best.

"We were up all night, and we just finished at eight in the morning," Ford said. "We're a little tired, but we're still gonna party tonight."

The stands of Mackay Stadium were full of screaming fans as the UNR Pride of the Sierra Marching Band started the Homecoming game by playing their opening number. The band ran to the Wolf Pack player entrance and lined the sides of the tunnel. The Homecoming game began with fireworks and a loud blast from the cannon.

During halftime, Cody Wagner, Sigma Phi Epsilon senior, and Cristy Delaurentis, Delta Delta Delta senior, were crowned Homecoming King and Queen.

Friends and family surrounded Wagner and Delaurentis and offered hugs, handshakes and flowers.

"Cristy is wonderful," said Tiffany Merlino, Delta Delta Delta freshman and secondary education major. "We're all really excited because we haven't won in a while." ■





Left: Delta Delta Delta senior Lyndsey Byars cheers as the sorority's float passes Canada Hall.

Top: Emily Heavrin, Sigma Kappa sophomore, left, and Matt McKnight, Sigma Phi Epsilon senior, right, cheer and wave at Wolf Pack fans lined up along Evans Street during the Homecoming Parade on Saturday, Oct. 21. The parade started at the corner of Second Street and Evans Street and was about two miles from the North campus. About 10 floats were in the parade. The Sigma Kappa and Sigma Phi Epsilon float was built around the theme "Spank the Spartans" and won third place in the float contest.

Bottom: The Sigma Nu fraternity added a white sigma symbol made of house wrap the night before Homecoming.

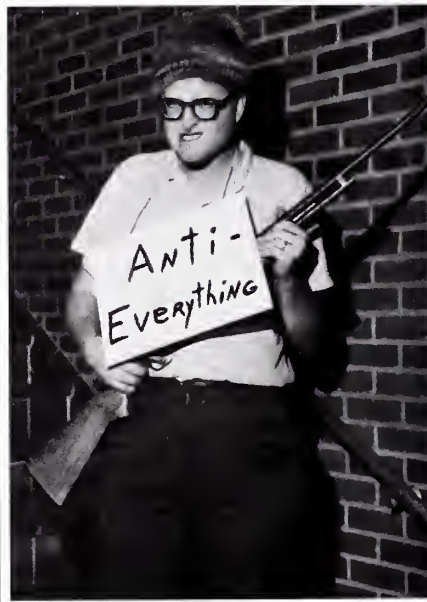
This section is dedicated to the remembrance of the events, people, buildings and scenery at the University of Nevada, Reno 40 years ago. The purpose of this section is to connect readers of this publication with past generations and activities at UNR. All photos and contents were originally published in The Artemisia yearbook in 1966.

The Associated Students of the University of Nevada President, Mike Ingersoll, was the first A.S.U.N. president to die in office when he was fatally injured in a parachuting accident.

More than 700 people attended the Comic Rodeo, an event sponsored by the Aggie Club, in which Sigma Nu took first place in the men's competition and Gamma Phi won first place for the women's competition.

The Sundowners, a student anti-sobriety society, hosted the Beaver Bowl, which was a football game that the Greek sororities played against the Independent women. The Greeks won the Beaver Bowl 6-0 after a rough game, which involved one broken arm and plenty of bruises.

The patio area of Getchell Library was located behind the library and featured a water fountain sculpture.



Background: The back of Getchell Library is illuminated at night by the building's lights.

Top left: A student rides a steer during the Comic Rodeo at the Steen Ranch.

Left: Dennis Lyle Walker, a political science major, poses for the national honorary society section of the yearbook.

campus past

Photos from The Artemisia Archives





Milton D. Glick, newly inaugurated president of the University of Nevada, Reno, speaks about improving education to guests during his inauguration address at the Quad on Friday, Sept. 29. Glick is the 15th president of UNR.

a call for diversity

Story by Matthew Fiske
Photos by Kevin Clifford

Surrounded by a white picket-fence on a sunny Friday morning, the University of Nevada, Reno Quad played host to the inauguration of UNR's 15th president, Milton D. Glick, who made improving educational opportunities in Nevada, diversifying the student body and nurturing the surrounding region the goals of his presidency.

With all of the grandeur of a graduation ceremony, Glick's 22-minute inauguration speech was preceded by the caravan of the platform party, university personnel dressed in academic regalia, led by an honor guard to the tune of "Procession of the Nobles" performed by the university band.

The master of ceremonies, Paul Mitchell, recruitment and retention coordinator at the Reynolds School of Journalism, started the ceremony by reflecting on the history of the Quad and describing its Jeffersonian inspiration and the statue of John Mackay.

After a few jovial statements made by

invited speakers to welcome Glick, the new president took the podium.

"I would like to thank all those that made this day necessary," Glick said. "I'm honored to be one of you and call upon your pioneering spirit."

Glick continued Mitchell's recollection of UNR history and said that the Morel Land Grant, Hatch Act, GI Bill and Civil Rights legislation have helped to make a more educated citizenry.

"Universities are places of words, and words shape our destinies," Glick said. "There is uniform agreement that this university is central

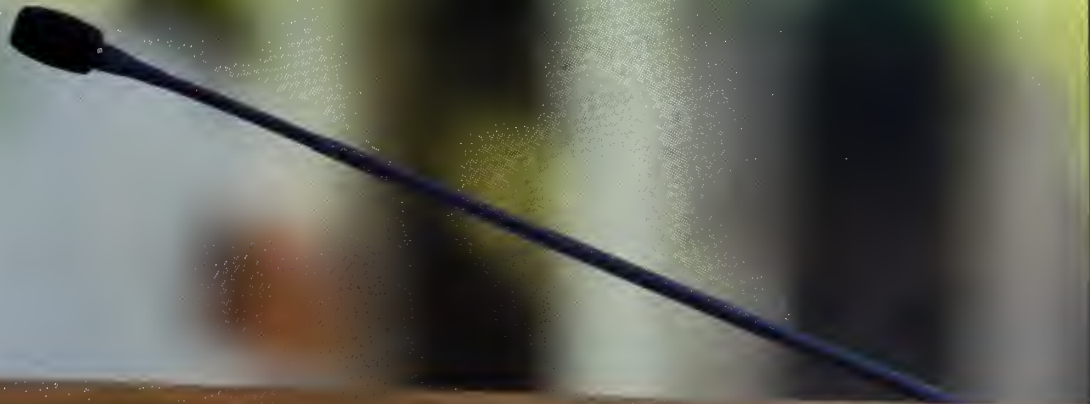
to the future."

Glick said that he would pursue three goals in his presidency, the first being to increase the educational opportunities at all levels in the state of Nevada.

"We do not live in an ivory tower," Glick said. "We will work with K-12, community colleges and businesses."

Glick said his second goal was to expand the size and quality of the student body, and said that the Kenny Guinn Millennium Scholarship was important to his goal.

CONTINUED ON PG 32



•••new town

cont. from pg. 31

"We seek to retain and graduate every student who comes here," Glick said. "But we take pride in who we graduate, not admit."

Glick said his third goal was to nurture the surrounding area and build a campus town to reach out to Nevadans.

"The next Comstock Lode is not in the hills, but in the minds of Nevadans," Glick said. "We can learn to disagree without being disagreeable."

Glick addressed what was a growing concern last semester for students: the concept of free speech zones on campus.

"Our goal is not to make ideas safe for students, but students safe for ideas," Glick said. "This whole campus is a free speech zone."

As the audience began to depart, Glick ended his speech with a call for competition not just with the University of Nevada, Las Vegas, but with other surrounding colleges in the nation, on the continent and overseas.

"Let me take a moment to enjoy this moment," Glick said. "Being in the shade and out of the sunlight."

As Glick gave his speech, activity on campus continued with students trying to negotiate their way around the assembly on the Quad, some perplexed as to the nature of the event.

"A lot of work apparently went into this [event]," said John Tannarome, a nursing pre-major. "But how come they have graduation hats on?"

Most students appeared to be in too much of a hurry getting to morning classes.

"It's a cute display," said Alex Miller, an undecided major. "But now I can't walk across the Quad."

Most of the audience dressed up for the occasion, many wearing formal attire, juxtaposed by the passing students wearing UNR sweatshirts and skateboarding noticeably by.

"I personally love the fall colors," said Lindsay Harmond, a member of the event staff, about the centerpieces on white tables in an area at the far end of the Quad serving as an after-ceremony brunch.

"I thought it was an excellent speech," said Bill Cathey, Vice Provost and an administrator at UNR. "It was very inspiring."

Carla Scott, an administrative assistant in civil engineering, said it was the first time she had ever been to this type of event.

"It was kind of exciting," she said. ■



Top left: Milton D. Glick speaks to guests during his inauguration at the Quad.

Top right: Milton D. Glick claps after his inauguration ceremony at the Quad.

Above: Milton D. Glick shakes hands with Guy Hoelzer, chair of the UNR Faculty Senate, during his inauguration.

the artemisia

MAGAZINE FOR THE UNIVERSITY OF NEVADA, RENO

Volume CI Issue 1 Fall 2006

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For 101 years The Artemisia has been dedicated to covering the life and activities of the University of Nevada, Reno originally as a yearbook. In recent years, the publication has evolved into a documentary magazine. The Artemisia will continue to improve and expand upon past issues and will continue to offer the university community a quality publication each semester.

The staff is dedicated to the highest ethical standards of the journalism community and will objectively report on events and members of the university. Furthermore, the publication will report on a variety of university activities, such as campus developments and research, events, history and the community.

There will be two outlets for the publication-print and on-line. Both outlets will offer the same quality of coverage, but the on-line version will expand upon the print version. For example, it contains exclusive photos and articles.

Finally, The Artemisia will provide a working environment that will further the abilities of all staff members.

*-Kevin Clifford,
Editor-in-Chief*

Corrections:

The last issue of The Artemisia was incorrectly labeled as the 117th volume. It should have been labeled as the 100th volume.

The Artemisia is dedicated to accurate coverage. To report an error, please email editor@theartemisia.com

A fountain in Manzanita Lake lights up blue Sunday, Nov. 12.

Photo by Crista Hecht

